

TRACY WILLIAMS, LTD.



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GALLERIES/REVIEW

PEDRO CABRITA REIS

“One Place and Another”

Tracy Williams Ltd.

313 W. Fourth St.

Tue.-Sat. 11 a.m.—6 p.m.

Through May 1

212 229 2757

Village Townhouse Serves as Conduit

Sculptures decorate a home with urbane, yet ironic luster

By JOE FYFE



Courtesy of Tracy Williams Ltd.

“Do you still love me?” are on display at Tracy Williams in Greenwich Village.

Amid the jostling artworks comprising the recent Armory Show, an unusually serene sculpture took up the central area of one of the booths. Constructed of weathered wood, pieces of extruding aluminum door panels, and a fluorescent light fixture, the piece was a little over seven feet high and was bisected diagonally by a standard hollow core door. The sculpture stood on four spindly corners. The viewer could just about walk under it.

The sculpture's discordant elements appeared as if arranged by a master flower arranger; harmony was achieved through careful attention, but here the effect was brought forth from a collection of remnants from an office building site.

The work was by Pedro Cabrita Reis, a Portuguese artist who has shown widely in Europe.

"One Place and Another," an exhibition of recent work by Reis, has opened at a new gallery, Tracy Williams Ltd., located on the garden level and first floor of a townhouse in the West Village. The intimate scale of the gallery magnifies both the harshness of Reis' materials and the warm poetry of their assemblage, a hybrid of painting, sculpture, and architecture.

A tower-like structure, "Favorite Places #5" (2004) with dangling wire and a peeking scrap of wood paneling, took up the main room. Close proximity enfolded the viewer in its odd spaces. Reis is partial to auto paint, which is introduced into most of the works. He is a lyrical colorist, partial to tan, off-aqua, and woody orange. Two wall-mounted reliefs were made from metal angles that held thick sheets of glass painted from behind.

These works created a kind of wall screen/picture that conjured up the sorts of images one takes in when walking past storefronts. They are also reminiscent of the view while traveling by public transportation—another experience of shuffling pictures.

Elsewhere, two shiny aluminum tables were partially adjoined in an almost embarrassing embrace. The title piece, "One Place or Another," (2004) was a simple shelf attached to the wall above a small pile of bricks that situated itself in ineffable repose. Reis' choice to work with these materials enables the viewer to reconstruct a common urban experience in new terms. Our interactions within the spaces of modern buildings are lent a quiet magic, as if the artist is bestowing us with his own imaginative power that we can take along with us to the office.